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Socialist identity in the making – Lea aus dem Süden (Gottfried Kolditz, GDR 1963) between French chic, socialist values and consumer culture

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Abstract: Lea aus dem Süden was digitized as part of Barbara Flueckiger's ERC Advanced Grant Film-Colors and the SNF Filmfarben project. Ph.D. candidates from these teams presented work throughout the three days of the conference. Despite working on disparate time periods and styles, each demonstrated how different colour film technologies operate as a site of negotiation between political and aesthetic demands. For instance, Noemi Daugaard's paper "Technological Development Between Art and Politics: The Case of Gasparcolor" explored the fraught political landscape into which Gasparcolor emerged in 1930s Germany, considering how a colour technology considered at the time to be coded as problematically Jewish and Hungarian could be co-opted for nationalist purposes. Josephine Diecke's insightful paper "Socialist Identity in the Making" returned to Lea aus dem Süden to consider how the film troubled the associations between femininity, consumerism and capitalism in postwar Europe, provoking animated discussion about how Socialist ideals of femininity in the GDR might help complicate the overdetermined links between women and colour in film scholarship. [Quelle: What We Talk About When We Talk About Colour. Kirsty Sinclair Dootson. Conference report. May 2018. <https://colourandfilm.com/2017/12/03/featured-content/> , retrieved 12.02.2018]

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The Third International Conference, Colour in Film

Socialist Identity in the Making: Lea aus dem Süden (Gottfried Kolditz, GDR 1963) between French Chic, Socialist Values and Consumer Culture

Hello everyone,

Thank you for coming and for staying until the end of our workshop. I am delighted to be part of this year's speakers at the Third International Conference, Colour in Film.

During my talk today, I'd like to guide your attention to the colour film *Lea aus dem Süden* (*Lea from the South*) with a special focus on its identity as a work of art and cultural product. This theoretical approach of the New Film History, together with the methodology of discourse analysis, serves to decipher the cultural and socio-political background in which the colour film is embedded and on which it comments. The title of my presentation has the key elements of interest already in it. The following minutes will be devoted to: ***Socialist Identity in the Making: Lea aus dem Süden (Gottfried Kolditz, GDR 1963) between French Chic, Socialist Values and Consumer Culture.***

In the tradition of film scholars of the New Cultural History, I want to show you how you can shift the attention from a strictly technological perspective on colours in film towards their societal and historical contextualization. Noemi Dugaard and I are doing that in the framework of the SNSF project *Film Colors. Technologies, Cultures, Institutions*, at the University of Zurich.

(→2) Based on the proceedings of the New Film History and the New Cultural History, my filmic case study *Lea aus dem Süden* will be addressed with a particular focus on:

- The mode of production of the filmic work itself.
- The material history of the original negative and positive colour film process Agfacolor.
- The visual discourses, respectively the film's motifs,
- And lastly, I will bring together the approaches of the ERC and SNSF projects by describing how the analogue colour film became a digital file.

These selected aspects revolve around the construction and de-construction of social identities by means of discourses and follow the key questions (→3):

What does the case study *Lea aus dem Süden* tell us about its social identity in technological, cultural as well as institutional terms?

And, what kind of discourses and processes of circulation have shaped the construction of these selected identities, especially during the production and distribution of the film in the historical context of the Cold War?

In this sense, I'll now introduce the film. I presume that everyone has seen the digitized version of *Lea aus dem Süden* in Prof. Barbara Flueckiger's programme. Yet, I'll recap the main plot in a few words for you (→4):

Lea aus dem Süden is a short musical film in colour, shot in 1963 by the Deutsche Film Ag, short DEFA, under the direction of Gottfried Kolditz and photographed by Erich Gusko. The fictional action takes place in the same year 1963 in East Berlin, and thus in the politically controlled territory of the German Democratic Republic. The GDR was founded as a communist state in 1949 and existed until the German reunification in 1990 (October 3). The short film revolves around the famous Bulgarian singer Lea Iwanowa and her fellow musicians from the Eddy Kazassian Combo. They are invited to perform at the Friedrichstadt-Palast, a popular venue at the time. After overcoming the initial road traffic risks they can start with their rehearsal. The rest of the film is a succession of popular songs (in German called Schlager) in Bulgarian and German language. We follow Lea through different staged settings while witnessing her unconditional love for the unreliable Konstantin and we're invited to join a sort of retail therapy after the wedding.

Discourse, Power and Identity

Before approaching my research questions more closely, I'd like to introduce the concepts of identity and discourse that will serve as basis for the following assertions.

(→5) In the tradition of the French philosopher Michel Foucault, discourses are the means by which and in which relationships of power are negotiated (→6) between individuals and social groups. Furthermore, according to the discourse analytical approaches in Cultural Studies, an individual's social identity stems exclusively from discourses (→7) and is as such socially constructed. Discourses are thus the basis for identity formation. To describe social identities means to always consider and describe their interplay with (→8) Culture and Power.

Following Michel Foucault's thoughts, the political theorists Chantal Mouffe and Ernesto Laclau have expanded the positioning of the Foucauldian notion of discourse from the strictly linguistic realm to any verbal and non-verbal communication underlying each social exchange. The main goal within these exchanges would then be to differentiate oneself from others by using supposedly natural categories as nationality, ethnicity and gender roles. And these differences are expressed in discursive formations which also produce effects of knowledge in order to legitimize this arbitrary distinction from others, also called cultural hegemony. According to Chantal Mouffe, we should consider all sorts of identity formations as platforms for power struggles.

(→9): Mode of Production

With these interrelations between power, discourse and the construction of social identity in mind, we can now go on by asking about the hegemonic dominants, presented IN and BY the technological and cultural artefacts of *Lea aus dem Süden*.

(→10) The role of a clear Socialist national identity became increasingly pressing for the GDR at the beginning of the 1960s. In the first 16 years after the war, a big part of East Germany's intellectual population flew towards the West and the most significant counter-reaction, was represented by the construction of the Berlin Wall. The 13th of August 1961 marked the definite visible separation in the history of the Cold War. *Lea aus dem Süden* belongs to this concrete historical, cultural and socio-political context of the GDR and to what Petr Szczepanik calls "the State-socialist Mode of Production".

(→11) At the beginning of the 1960s, one of the main discourses related to the film productions of the only state controlled production studio of the GDR, the DEFA was a debate about missing films from the highly entertaining genre of musicals, in particular for the ones, in German called "Revuefilme". Where does this discourse come from? (→12) The genre itself was already popular through the 1930s, 1940s and 1950s in the German speaking areas. But it was particularly part of the constructed social identities of Nazi Germany's production studio Universum Film AG (Ufa), with the genre's name "Revuefilm" referring to the movie actions revolving around filmed revues as Michelle has demonstrated during her talk. In the first decade after the war, the GDR's film production didn't put much focus on this genre tradition.

Whereas the United States had already established a lot of popular musicals in Technicolor No. IV (*An American in Paris* from 1951) and continued the production with a great amount of

colour films shot on Eastman Color (*Silk Stockings* from 1957), the German speaking countries such as Austria and the Federal Republic of Germany re-entered the market in the 1950s with the so-called “Heimatfilme” and operetta fashioned romances. In many cases, these productions were shot on Agfacolor which made the film stock’s name synonymous with associations of green landscapes and a corresponding national aesthetic identity of German speaking countries.

(→ 13): Article of *Das Dreimäderlhaus*

In the Boxoffice issue from the 5th of February 1962, the reviewer of the Austrian musical *Das Dreimäderlhaus* (*The House of the Three Girls*) comments on the film’s content by relating Agfacolor to its aesthetic function as a reminder of the past (the good old days), I quote (→14):

For the old-timers and those who remember with affection that popular stage operetta, “Blossom Time,” [...], this German-language picture, filmed in Vienna in Agfacolor by ASPA/ERMA, will have great nostalgic appeal. [...] The bitter-sweet romance of the great composer has been handled by director Ernst Marischka in typical operetta fashion, with sentiment and schmaltz, interspersed with lovely songs. (Anonymous, *The House of the Three Girls* (*Das Dreimaedlerhaus*) 1962: 10)

Meanwhile Austria and West Germany were fighting through discourses for their share on the international film market, the spectators of the German Democratic Republic asked for the fulfilment of their needs for entertainment as well. (→15) Readers of the film magazine *Film-Spiegel* complained about the prevailing ignorance on the part of the DEFA in relation to these genre productions, as this article from Alfred Böttger shows. He addresses herein the need of the population for a bigger number of productions from entertaining genres as comedies and cheerful musicals and he concludes his discourse with the call: “The need has to be satisfied.” But not only the readers, also the editors of the same magazine contributed to the debate themselves. (→16) One essay from 1963 emphasizes the importance of entertainment for Socialist spectators who’s work ethic could even be increased by musicals, as the author explains and concludes this argumentation by writing, I quote (→17):

Furthermore, socialism is not a tragedy. Our life is joyful and gives us pleasure. And we also want to see this reflected in our movies.

(→18) Luckily, the audience was rewarded with their first own musicals, only shortly after these statements. One of the first was *Revue um Mitternacht* (“Midnight Revue”, Gottfried Kolditz, GDR 1962) (→19) shot in colour and with the GDR’s own anamorphic wide screen

process “Totalvision”. And perhaps you have already noticed the connecting link between *Revue um Mitternacht* and *Lea aus dem Süden*, apart from their shared colour film stock Agfacolor: Both movies were directed and photographed by the same production duo with Gottfried Kolditz as director and Erich Gusko behind the camera, though under a different production unit, called “Gruppe 60”.

(→ 20) In 1959, as a result of economically driven considerations, the DEFA established their production unit system that was excessively controlled by the state. Seven of these so-called “Künstlerische Arbeitsgruppen (KAG)” belonged to the DEFA-Spielfilmstudio (studio for featured films). “Das Stacheltier” was one of them. The English translation of “Stacheltier” is hedgehog. The animal corresponds to the production unit’s metaphorical role as a satirical commentator of the society. They produced mainly short films with pointed remarks and satirical tones and also the series within which my case study *Lea aus dem Süden* was made (→21), the so-called “Film-Magazin” (“the film magazine”). It was introduced for the first time in 1960 as a series of multiple short films that should entertain the public and were planned to precede the main film at the cinemas and other alternative venues. At the same time, the film magazine represented a kind of finger exercise for filmmakers before taking over bigger projects, as was also the case for Gottfried Kolditz.

(→ 22) The central topic of the fourth magazine was music. Each short film was chosen and assembled according to this characteristic and the search for this magazine’s music star ended with the casting of the famous Bulgarian singer Lea Ivanova, accompanied by her band, the Eddi Kazassian Combo. By the way, her appeal, especially for the Western audiences seemed to be an important reason for which the “Stacheltier” production unit chose her as a guest star (→23). In a report from one of the film magazines’ production managers to the head of the DEFA production studio, Prof. Albert Wilkening, Mr. Klein highlights Ivanovas popularity in Western countries and stresses the fact that she’ll continue her tour not only in East German cities such as Berlin und Leipzig, but also in Western ones such as Vienna and Frankfurt. However, the journalist Jens Hendrik (→24) stresses the political purpose of the upcoming Film-Magazin Nr. 4 in a contemporary article from 1963 by explaining, I quote (→25):

The fathers of the „Stacheltiere“ are optimistic because they have a fixed schedule for this year. They are guided by two important things: by the order of the SED (Socialist Unity Party of Germany) Politbüro (political office) on questions of the film production’s improvement and by the demands

of the spectators of the Progress-Filmvertrieb (distributor) and of the film theaters for cheerfully entertaining short films. Put an end to the underestimation of the light muse in film.

The herein addressed political guidelines envisage a full devotion to Socialist values such as, for example, a collaborative mode of production and the consolidation of collective work in general. But, at the beginning of the 1960s, they are also considering the value of entertainment and by means of this discourse, they tried to connect the audience's demand for colourful pleasure with a politically justifiable use for the education of a mass audience. (→26) The official charter of the production unit "Das Stacheltier" from 1960 lists the most important ideological missions. Three of them are, I quote (→27):

1. „Das Stacheltier“ supports actively the policy of the GDR with its specific artistic means, in the battle for the victory of Socialism. [...]
3. „Das Stacheltier“ shall strengthen the socialist consciousness of our population. It shall contribute to meet the economic key tasks, to familiarise the public with the principles of the socialist moral and to overcome all types of bourgeois attitudes.
4. „Das Stacheltier“ must unmask the resurrected imperialism of West Germany while mobilising against it.

(→28) At this point, I'd like to come back to what I've said at the beginning of my talk about discourses as the means of power struggles. In fact, the discourse about the allegedly innocent use of colour films for mere attraction was also a platform of power struggles for cultural hegemony. Musicals were at that moment only represented by Western movie productions, shot on Western colour processes, such as Eastman Colour and also on Agfacolor, but not from the GDR's national plant in Wolfen, but from another one in the Federal Republic of Germany. How was that possible?

(→29): History of Technology: The national identity of Agfacolor

Now, we're shifting the focus of *Lea aus dem Süden*'s identity formation towards the chromogenic colour film stock on which the film was shot in the beginning: (→30) It was shot on Agfacolor B and G negatives (for outdoor and indoor scenes), as you can identify for example by consulting the daily reports from the set. On this slide you see the reports from day 2 and 3 wherein the production team put on record what kind and how much of a film stock was used. (→31) And the camera negative with its edge marks is also an indicator of the different Agfacolor film stocks. With this information in mind, I'd like to argue that the film's discursive history starts even before the first day of shooting, which is with the manufacturing of the film stock itself.

As Michelle has emphasized earlier, the first Agfacolor generation was produced in Germany during the era of the Third Reich. From the beginning on, the film stock's history was connected to the Filmfabrik Wolfen, under the IG Farben's leadership.

(→32): Map Germany

Let me quickly locate the city of Wolfen for you. (→) It was the headquarter of the Agfa plant, built in 1909 and continued the film stock production almost immediately after World War II for the Socialist nations. From 1945 until 1964, the newly constructed film production plant in Leverkusen and the old one in Wolfen coexisted under the same name "Agfa". During the 1950s, both German film stock manufacturers sold their colour film products under the name Agfacolor. This is why *Lea aus dem Süden* was shot on Agfacolor, but not on the same generation as for instance the West German production *Das Dreimäderlhaus*, the one "with sentiment and schmaltz" from earlier.

In 1964, Wolfen sold all the rights for the Agfa trademark to Leverkusen and changed the company's name to ORWO, which is an acronym for "ORiginal WOlfen" and only short time after, Agfa Leverkusen merged with the Belgian Gevaert company. (→33) The archived papers dealing with Agfa Wolfen's trademark sale to Agfa Leverkusen illustrate the Socialist's state flexibility regarding lucrative deals with capitalist nations for the sake of the GDR's possible economic growth. In an official statement from 1964, a representative from ORWO clarifies, I quote (→34):

"The sale of an old trademark on appropriate conditions from a publicly owned enterprise (VEB) to a West German group company does not represent any discriminatory practice against the GDR but rather a business transaction in the context of trade relations between both German states. The sale of trademarks from publicly owned enterprises to capitalist companies is not an isolated case."

Again, the discourse is used to create a certain identity at this specific moment in history. On this slide (→35) you can see four different advertisements of Agfacolor that circulated at the end of the 1950s. The two on the left side in Capitalist countries and the two on the right side in the GDR. Interestingly enough, the ones from the Socialist's planned economy are in this selection in colour. Further research could be done in the direction of how the companies presented themselves or were represented by others in advertising discourses.

(→36): Reproduction / Distribution

Agfacolor was also the first colour film process which enabled the copying of multiple colour positives from one single negative. The chromogenic multilayer film strip can thus be seen as a mass compatible technology. And this characteristic is also the reason for which my case study *Lea aus dem Süden* could be circulated on a broader scale. If entertainment and the socialist policy were the main motivators to produce the late film magazines, the underlying colour film process made it possible to bring its filmic content and discourses to the audience, to the potential consumers. As a consequence, other hegemonic power struggles are played out on the level of aesthetics and motifs (→37). The chromogenic colour film is well suited to reproduce hegemonic discourses by means of visual communication and I'd like to address now some of *Lea aus dem Süden's* motifs. In the tradition of the new cultural analyses of films, I'll follow Anton Kaes' questions about (→38), I quote:

"What forms and limits of the filmic discourse did the institution of cinema permit at a certain point? What could be expressed in film? What specific kinds of aesthetic pleasure were films supposed to offer [...]?" (Kaes 1995: 51)

(→39): Motifs: Consumer Culture

Both musicals, *Revue um Mitternacht* and *Lea aus dem Süden* illustrate scenes of consumption, more precisely the act of trying on and purchasing clothes. This highlights the fact that consumption and the Socialist planned economy are not two opposing ideologies which exclude each other. On the contrary, *Lea aus dem Süden* visualizes the inseparable intertwining of economic and cultural relationships. According to investigations of the Cultural Studies (Marchart 2008: 196), social identities such as those of a specific class manifest themselves in consumer positions and statements. (→40) Stuart Hall sums it up as follows, I quote:

The modern consumer culture with its practices and modes of production is entirely material. And the material world of goods and technologies is profoundly cultural. (Marchart 2008: 197).

To make this point clear, I want to let you experience yourself what I've said by showing the last music scene of the movie (→41).

→ Lea in department store

(→42) In a very satirical and ironic manner, Lea Iwanowa promotes consumerism in her song by using the German expression "Alles neu macht der Mai" (all is new in may). Women should celebrate the payment dates while the husbands should wait for them to satisfy their need

for consumption. Following this call, Lea, her husband and other potential female consumers walk into the staged store and go on a spending spree without questioning stereotypical behaviours and social identities for instance of gender roles or class status. Nevertheless, the final ironic commentary concludes that you won't end up with an individual identity if you're looking for it in consumption since all the young women enjoy the same treatment and values in fictitious and also in public socialist department stores. This analysis illustrates that the cultural hegemony of the GDR in the early 1960s intervenes at the level of the films narrative and aesthetic discourses.

Even if the official Marxist-Leninist ideology is oriented towards the ideal of a "Neuen Menschen" ("New man") and a better, productive model of a socialist workers' and peasants' state, the modern society was shaped by the global tendency for international and transnational exchanges, in Capitalist as well as Communist countries. If we look at film and fashion magazines from the GDR of the 1950s, we notice their openness and comments on influences from abroad, but especially from the country which had a long tradition and image of good taste and joie de vivre: France.

(→43): French Chic Article

Several articles in the GDR's fashion and lifestyle magazine *Sibylle* reported on French fashion trends. However, the aim was not to enable their readers' any concrete sales opportunities but to provide a platform for their aesthetic needs and to emancipate the potential consumers in the direction of a different and "better" consumer culture. With the aid of Do-it-yourself instructions and guidelines about the right behaviour and visual appearance in every situation, the editors and photographers of *Sibylle* created an alternative Socialist hegemony, one that spoke the language of beauty culture and consumerism. And the role model France was a recommended reference system for good taste in terms of designs and also for colour.

The rhetoric and visual tools might have varied between Capitalist and Socialist fashion magazines but the reference system for European consumers in contrast to American or Americanized consumers was still kind of intact. I have observed a special tendency in film and fashion magazines from the GDR towards French consumer goods and also towards their culturally accepted preference of subtle colours. (→44) On this slide, I've compiled some articles that demonstrate the manifestation and continuation of the discourse on subtle colours, called Pastellfarben. I'd say that this also illustrates the international interdependency during the

Cold War. And the discursive construction of colour preferences is again a good example for national identity formation, especially in times of war and political conflicts. Because it illustrates the interference of discursively constructed consumer identities with the official socialist ideology of the GDR.

(→45): Article Complet / Ensemble

Around the time of *Lea aus dem Süden*'s production, the magazine had a whole series about the costume/the Woman's suit as a fashionable clothe for women. (→46) It seems to be no coincidence that Lea Ivanova's cloth (the ensemble) represents exactly this design with more or less subtle colours. And it is also what the Socialist working woman was wearing at the beginning of the 1960s. (→47) There has even been published an advertisement in the Film-Spiegel edition of 1963 showing a very similar look, the so-called "Complet".

(→48): Digitization Process – Digital Identity

Finally, I'd like to devote the last part of my talk for the fusion of the ERC and SNSF approaches by emphasizing *Lea aus dem Süden*'s material identity. My final question is now: How did we transfer the film's material properties and cultural identity in a digital form? What are the properties which account for *Lea*'s uniqueness and integrity as an art work with a narrative and aesthetic logic?

(→49): Colour scheme

Therefore, I'd also like to say a few words about *Lea aus dem Süden*'s colour characteristics. The colour scheme is reduced to highly contrasting shades of the hues orange/red/brown and blue/turquoise/cyan in combination with some yellow accents for the female characters and more subtle shades of black, white, cream and blue, mostly corresponding to the male characters. Furthermore, the separation of foreground and background is enhanced by a contrast of hues, especially during Lea Ivanova's performance scenes in which the colours and also the patterns of her clothes differentiate her from the other protagonists and from her environment. Compared to Technicolor IV, the Agfacolor process couldn't reproduce highly saturated hues very well and is oftentimes cited for its characteristic impure Agfacolor red, as Michelle has stressed earlier. And compared to the contemporary Eastman Color generations, which Joelle presented yesterday, the Agfacolor B and G negatives lacked its sharpness and sensitivity. This is also linked to the missing colour masking system in the negatives and to the different colour couplers in the layer's emulsions.

(→50) Thanks to the cooperation with the DEFA Foundation, we've been able to digitize 3 different source materials: the original camera negative (OBN), one intermediate negative (IMN) and one combined projection print (KKP).

(→51) Barbara Flueckiger and I photographed the camera negative and the projection print with Prof. Flueckiger's Repro-set-up. And following this step, our restorer Martin Weiss conducted the whole digitization process of all of the three source materials with our own Kinetta film scanner infrastructure. Furthermore, our research scientist Dr. Giorgio Trumpy used this case study to perform his spectroscopic imaging techniques, on the one hand, in order to obtain colorimetric images as reference for the colour correction of the scanned materials, and on the other hand to investigate the optical properties of the items.

(→52): Spectral Characteristics

Regarding the three source materials' identities, one could argue that also in *Lea aus dem Süden*'s case, there is no such a thing as one definite identity of Agfacolor in terms of spectral characteristics. Even if you know about typical wavelength properties of the film stock from contemporary technical papers, a single negative or print oftentimes reveals its own specificities. The graphic on the left visualizes the different spectral characteristics of *Lea aus dem Süden*'s camera negative (with a dotted line) and the projection print (continuous line). On the right side, I've added the corresponding colour images. As you can recognize here with some basic knowledge about the chromogenic multilayer film strip, is that the negative, in comparison to the positive, has a shifted absorbance in the long wavelengths (cyan curve) towards the invisible infrared. This is a typical deviation that was compensated during the printing of positives. Otherwise, you wouldn't see the red hues.

During yesterday's screening, you've seen the digitized version of the projection print, not of the camera negative. This is sort of an innovative approach. We decided to do so because the interventions that the film encounters between the final negative version and the first projectable prints affect the aesthetics and especially the colour look of the film in a crucial manner. To illustrate what I'm talking about, I'll comment a short clip with a diagonal split screen and zoomed in image areas demonstrates the different results coming from the scanned negative (upper left side) and the positive (at the bottom right side).

(→53): Clip: Neg/Pos Comparison

Not only the spectral characteristics change between the negative and positive generations, but also the graininess and the reproducibility of image details. There is an inevitable loss of image information which results in a lower saturation and sharpness of the final projection print. During the printing process, the printer lights are adjusted in order to tweak the positives' final colour look. If we digitize only the original negative, we lose information regarding the applied final colour correction and we cannot retrieve it solely from the scanned negative. For this reason and because we know of this Agfacolor generation's relatively good dye stability, we decided to use the digitized print as a general reference and presented this version to you. A projection print is the last element in the production chain between film manufacturer and cinema exhibition. In contrast to the different negative segments of the Agfacolor B and G negatives, the available print represents a coherent colour corrected version which enables a specific integrity of the material properties.

(→54) The only intervention undertaken between the colour look retrieved from the Raw scan and the one of the final DCP was the application of the 3D-Look-Up-Table that resulted from the analyses and scan of *Lea aus dem Süden's* release print. The LUT basically minimizes the differences in the colour appearance between the RAW scan and the multi-spectral images. In the near future, our physicist Giorgio Trumpy and our restorer Martin Weiss will provide more tests with the multi-spectral imaging techniques and the advanced scanner settings of the Kinetta in order to bridge the gap between the material properties of different chromogenic film stocks and their reproducibility in digital formats.

(→55): Conclusion

As I've shown with several examples, the short feature film *Lea aus dem Süden* includes distinct elements of socially constructed identities which position the work and its corresponding analogue and digital items in a specific historical and local production context. But at the same time, these characteristics reveal a lot about their underlying influences and exchanges that crossed national and cultural borders and which – as I am making a plea for – shall also enter future debates about common stereotypical representations of “the” GDR's social identities. I have decoded some specific forms of discursive identity construction that were related to *Lea aus dem Süden's* (as I called it) Socialist identity in the making via:

- The Mode of Production: (With this) The demand for musicals (Revuefilme) in colour and their experimental adaptation by the GDR production unit “Stacheltier” in the form of short films (Film-Magazine).
- Through the History of the Colour Film Technology: The continuing manufacturing of the first negative-positive colour film process under the name Agfacolor.
- Discourses on the Motif level: Shopping and Consumer Culture in the planned economy and the preference of women’s costumes and subtle colours (with a link to French Consumer Culture).
- And finally, I’ve presented the Digitization process: Transferring the aesthetic properties of Agfacolor in digital form.

Therefore, the title “Socialist Identity in the Making” shall also contribute to the discussions about discourses which accompanied the history of colour film and colour film stock manufacturing in specific temporal and local contexts.

(→56): Thank you very much for your attention.